and whose name is associated with Chairs of Italian Studies in all the more important English universities and with parallel foundations in the land of his birth. Similarly, the London centre of the *Institut de France* was established by Baron Edmond de Rothschild; while the Casa Velasquez in the University City at Madrid, which performs a similar function, owes its existence to the same noble philanthropist. The same ideal inspired the establishment of the Kahn Travelling Fellowships and the Henry Travelling Fellowships, the latter being intended to foster closer relationships between this country and the United States. In all this we have the justification in its widest sense of the acute comment made by Joseph Addison in the *Spectator,* over two two hundred years ago:—"They (the Jews) are, indeed, so disseminated through all the trading parts of the world, that they are become the instruments by which the most distant nations converse with one another, and by which mankind are knit together in a general correspondence."

§vn

A chapter of this study has already been devoted to a consideration of some Jewish contributions to art. But the function of the patron and collector in this field should not be neglected. Their work is indeed imperfectly appreciated: yet it is through them that the artist exists, that works of art are preserved, and that collections are brought together.

The circumstances of their history made it impossible

for Jews to figure conspicuously in this capacity in the Ghetto period. Nevertheless, there is evidence that they patronised Giotto, Bonifazio il Giovane, and other .eminent painters, for illuminating their liturgical and scientific manuscripts. The Roman community possesses